

**Research Architecture:**

***Selections from the Collection Fonds Régional d'Art Contemporain du Centre, Orléans, France***

Shigero Ban, André Bloc, Chaneac, Constant, Peter Cook, Coop HIMMELB(L)AU, Decq & Cornette, David Georges Emmerich, Yona Friedman, Zaha Hadid, Pascal Hausermann, CJ Lim, Antti Lovag, Nox, Oosterhuis, Eric Owen Moss, Architecture Principe (Claude Parent + Paul Virilio), Arthur Quarmby, Guy Rottier, Ionel Schein, Pierre Szekely, Antoine Stinco, Un Studio (Van Berkel + Bos), Peter Zellner

*Research Architecture: Selections from the Collection Fonds Régional d'Art Contemporain du Centre, Orléans* is an exhibition of over one hundred architectural models, drawings, and documents from the international art and architecture collection of the Fonds Régional d'Art Contemporain (FRAC) du Centre, Orléans, France. It is the first major presentation of this collection outside Europe and is organized by a consortium of three institutions: Thread Waxing Space, New York, New York; Pratt Institute, Brooklyn, New York, and the University of Kansas, Lawrence; and curated by Philippe Barriere (Architect and Architecture Historian, Professor, School of Architecture, University of Kansas, Lawrence), Lia Gangitano (Curator, Thread Waxing Space) and Bill Menking (Professor of Architecture and Urban Planning, Pratt Institute).

This unique collection represents an investigation into Post World War II experimental, research-based architecture. It explores the architectural ramifications of concepts such as utopia, anticipation and criticism—ideas of heightened interest to contemporary artists and architects. The role of the architect, as emphasized by this collection, is not to master chaos, but to mirror and create with it, a practice that destabilizes reassuring, positive ideals and welcomes disrupting elements. This approach not only posits a major theoretical shift in the modes of architectural representation, but also questions established methods of architectural practice.

The crucial challenge put forward by FRAC Artistic Advisor, Frederic Migayrou, is to assemble "a collection of the discontinuous" that challenges the accepted link between architectural form and representation. Through the Platonic notion of imitation, architecture's identity has traditionally been constructed on a correlation determined by aesthetic, philosophic, and economic developments, such as architecture as body (anthropomorphism), architecture as machine (functionalism), etc. This collection investigates a different kind of trajectory in architectural practice that seeks to delineate a space of uncertainty and experimentation, unencumbered by the constraints of actualization and outcome so closely associated with the field of architecture. The collection is comprised of works whose propositions span disparate disciplines (art, philosophy, psychology, engineering, etc.) and utilize these discourses, in a material sense, to create objects, drawings, and documents that, in and of themselves, comprise their experimental value. The works highlighted in the collection and the ideas they instigate are increasingly significant to both the art and architecture communities, as the role of computer technology in contemporary practice is making tangible the theoretical experiments of the late 1950s and 60s.

The exhibition will be presented in three parts that, taken together, constitute a dialogue between the imagination of the past and the realizable future. Part I of the exhibition (Thread Waxing Space) focuses on the experimental phase of European architecture (epitomized by Bloc, Emmerich, Parent, Stinco, Schein) from the late 50s through the 60s, with its interest in urbanism and utopic housing. This generation sought to break with "positivist architecture" and reacted to the monolithic forms of high modernism of the post World War II period. The research-based architecture articulated by the FRAC collection broke with these traditional modernist forms, symbolizing immobilization and permanence, to focus more specifically on expressive, experimental propositions. Much like the sculptural forms that they evoke, these projects focused on the breakdown of physical mass and the integration of objects in space. They were meant, for example, as protest against the certainties of standardized housing and corporate projects built in cities and their peripheries by the state and commercial developers.

# STOREFRONT FOR ART AND ARCHITECTURE

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The specific relationship of research architecture to sculpture, whose primary goal is to experiment with new schemes of construction rather than establish usefulness, will be investigated in the first part of the exhibition. The majority of the projects selected for this exhibition were never intended to be built, and existed only in the pages of journals, magazines and in galleries. In this way, these historical works delineate a space of experimentation, only now realizable through the aid of computer technology (evidenced in Part II and III). The role of architectural journals and interdisciplinary collectives such as Utopie and Archigram will be investigated in relation to artistic developments such as the Situationist International, Happenings, inflatable structures, and inhabitable sculptures.

Part II of the exhibition (Pratt Institute) will incorporate a selection of historical works, but will emphasize architecture after 1983, a moment many consider Post Deconstruction (such as Hadid, \*\*\*), as well the current futurist architectural moment (Decq & Cornette, \*\*\*). In previous modes of representation, the architectural subject (being essentially figural) was expressed within a discourse of "sameness," utilizing allegories, metaphors or analogies. From anthropomorphism to functionalism, and until recently (and more ambiguously) with Deconstruction, architectural theory identified itself with this metaphorical model. Thus, as a mimetic reconstruction of the world, architecture was in need of an ideal subject, a nominal exteriority with which to identify, or an original to emulate. References to such preconceived realities forced the prescription of an architectural subject implicitly located within the field of the Other (body, machine, cosmos, etc). On the contrary, in recent developments, architecture refuses to contemplate itself in this role, ultimately asserting itself as the Other, a strategy of difference.

This unprecedented conceptual shift, or, in fact, reversal, creates a major break in architectural history, and one that extends beyond the changes promoted by a Modern Movement that continues to define itself within Classical models and mythologies. The acquisitions of the FRAC from the early 80s to the present articulate this significant theoretical shift. Contemporary discourse no longer challenges a foreseeable sameness (a Classical tactic), but with the aid of the computer, the virtual dimension addresses an unforeseeable Otherness (a Post-Modern strategy). Deprived of its mimetic reconstruction as main narration, the work resembles virtual experimentation involving a formless, perplexing alterity. Architectural projects become original in and of themselves and emerge as a difference that no longer presupposes a knowable reality, but rather hypothetically projects one. Impossibility becomes the only limit, which must be grasped for the sake of its own potentiality.

Part III of the exhibition (Storefront for Art and Architecture) will trace the most immediate ramifications of these concepts through a presentation that highlights an ongoing project of the FRAC: ARCHILAB. An annual symposium that brings together cutting edge architects, designers and theorists, ARCHILAB has showcased the leading proponents of experimental architecture and engaged them in dialogue around key issues impacting the vastly changing field of architecture. MORE

## EXHIBITION DESIGN

(text on exhibition design concept to come)

## PANEL

A symposium will be organized by Pratt Institute to address some of the organizing principles of the FRAC project: collecting architecture, the shifting space between art and architecture, architecture between Modernism and Post Modernism, the role of research architecture in a technologically advanced moment. This event will serve as an opportunity for project organizers, scholars, and architects, including first generation participating architects, Pascal Hausermann and Yona Friedman, to speak publicly.

## BOOK

An accompanying publication will offer critical essays that comment on the FRAC collection while elaborating on its major themes and influences. Much like the leading concept of "a collection of the discontinuous," this book will compile essays that explore the interstices between art and architecture

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during the historical periods under consideration, as well as the impact on contemporary art and architectural practice. Concepts such as utopia, anticipation, and criticism (ideas traditionally associated with art) will be approached by art and architectural critics and historians as well as practitioners, including:

**Philippe Barriere**, Architect and Architecture Historian, Professor, School of Architecture, University of Kansas, Lawrence: essay titled *Otherness (The FRAC Collection: The Search for a Post-Classical Architectural Identity)*, a reading of the collection through Bataille and in relation to the rupture in the theoretical subject of architectural discourse from "sameness" (Classical discourse) to "Otherness" (Post-Classical discourse).

**Lia Gangitano**, curator, Thread Waxing Space: introduction, on the relevance and interrelatedness of the FRAC collection to artistic practice.

**Bill Menking**, Professor of Architecture and Urban Planning, Pratt Institute; essay on paper architecture: architectural magazines and journals.

**Frederic Migayrou**, Artistic Advisor, FRAC: essay by curator of the FRAC collection.

**Marie-Ange Brayer**, Director, FRAC: essay on the history of the model.

**Catherine Ingraham**, Professor and Chairperson, Graduate Architecture and Urban Design Program, Pratt Institute: essay on contemporary paradigm shifts in architectural practice.

**Odile Decq**, architect

**Zaha Hadid**, architect

Additional authors to be determined

## EXHIBITION DATES

Thread Waxing Space  
476 Broadway, 2<sup>nd</sup> floor  
New York NY 10013  
February 8 – March 17, 2001

Rubelle and Norman Schafner Gallery and Higgins Hall Gallery  
Pratt Institute  
200 Willoughby Avenue  
Brooklyn NY 11205  
February 8 – March 17, 2001

Storefront for Art and Architecture  
97 Kenmare Street  
New York NY 10012  
February 8 – March 17, 2001

Nelson-Atkins Museum of Art  
4525 Oak Street  
Kansas City MS  
April 16 – May 30, 2001

The Pearl  
1818 Macgee Street

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Kansas City MS  
April 16 – May 30, 2001

Further venues to be determined



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STOREFRONT CHECKLIST

Archi-Tectonics

*Museum of Global Culture, Göteborg, Sweden, 1998*

Model

Plexiglas, foam core, chipboard

Archi-Tectonics

*Museum of Global Culture, Göteborg, Sweden, 1998*

Digital print

Courtesy of Archi-Tectonics

Archi-Tectonics

*Museum of Global Culture, Göteborg, Sweden, 1998*

Digital print

Courtesy of Archi-Tectonics

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Asymptote

*Graz Mustic Theater, Graz, Austria, 1998*

Computer animation

Courtesy of Asymptote

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Odile Decq – Benoît Cornette

*Cnasea Limoges, 1994*

Digital print on photographic paper

Courtesy of Odile Decq


Odile Decq – Benoît Cornette

*Vanishing Black Holes – Une Abstaction Tactile, Venice Biennale 2000*

CD-rom animation

Courtesy of Odile Decq

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Pierre Du Besset & Dominique Lyon

*Pavillon de la France, Exposition Universelle de Séville, 1990*

999 01 273

Model

Composite materials, wood, Plexiglas, paper

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Didier Fiuza Faustino

*Immersion, 2000*

Video Installation

Courtesy of Didier Fiuza Faustino

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IaN+

*Goethe House, Tokyo, Japon, 1998*

001 01 04

Model

Plexiglas

*Fondation Mies Van Der Rohe, Barcelone , Espagne, 1998*

001 01 05

Model (2 parts)

Plexiglas

---

Mathias Klotz

*Casa Reuter, Cachaga, Chili, 1999*

001 01 01

Model

Metal, wood

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Kengo Kuma

*Bamboo House, Japan, 2000*

001 01 03

Model

Wood, bamboo, plastic

1. The first part of the document is a letter from the President of the United States to the Vice President. The letter is dated 10/10/2020 and is addressed to the Vice President. The letter is signed by the President and is dated 10/10/2020. The letter is signed by the President and is dated 10/10/2020.

2. The second part of the document is a letter from the Vice President to the President. The letter is dated 10/10/2020 and is addressed to the President. The letter is signed by the Vice President and is dated 10/10/2020. The letter is signed by the Vice President and is dated 10/10/2020.

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Tarek Naga

*Esk House ( House of Emergent suspensions ), Cairo, Egypt, 2000*

001 01 02

Model

Cardboard, lead, metal, plastic

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Nishimoto Atelier

*PLOT House, 1992, 1993 & 1995*

Wood, metal

Courtesy of Nishimoto Atelier

---

Nishimoto Atelier

*PLOT House, 1992, 1993 & 1995*

Wood, metal

Courtesy of Nishimoto Atelier

---

Marcos Novak

*Numeric Model, 2000*

001 01 04

Model

Wood, Plexiglas

---

Roche, DSV, & Sie

*Project presentations: EDF, Defense, Paris; Restaurant, Japan; Barak House, France; Soweto, South Africa; Maïdo, Réunion; Venice, Italy; Maison dans les arbres; RATP, Paris; Rotterdam 2000*

CD – Rom

Courtesy of Roche, DSV, & Sie

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1. The first part of the paper is devoted to the study of the properties of the function  $f(x)$  defined by the equation  $f(x) = \int_0^x f(t) dt$ . It is shown that  $f(x)$  is a constant function and that its value is zero.

2. In the second part, we consider the function  $g(x)$  defined by the equation  $g(x) = \int_0^x g(t) dt + x$ . It is shown that  $g(x)$  is a linear function and that its value is  $x/2$ .

3. In the third part, we consider the function  $h(x)$  defined by the equation  $h(x) = \int_0^x h(t) dt + x^2$ . It is shown that  $h(x)$  is a quadratic function and that its value is  $x^2/3$ .

4. In the fourth part, we consider the function  $k(x)$  defined by the equation  $k(x) = \int_0^x k(t) dt + x^3$ . It is shown that  $k(x)$  is a cubic function and that its value is  $x^3/4$ .

5. In the fifth part, we consider the function  $l(x)$  defined by the equation  $l(x) = \int_0^x l(t) dt + x^4$ . It is shown that  $l(x)$  is a quartic function and that its value is  $x^4/5$ .

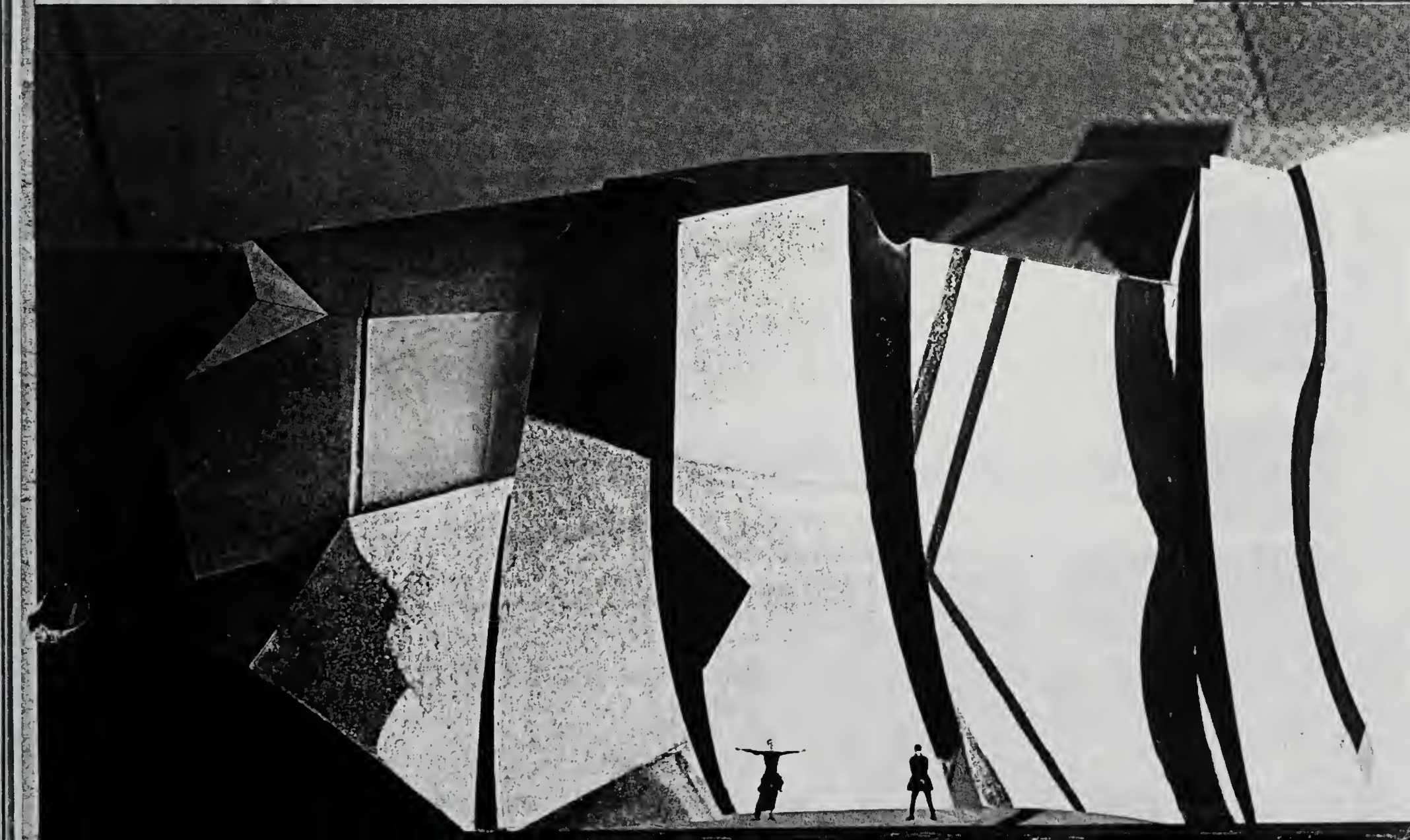
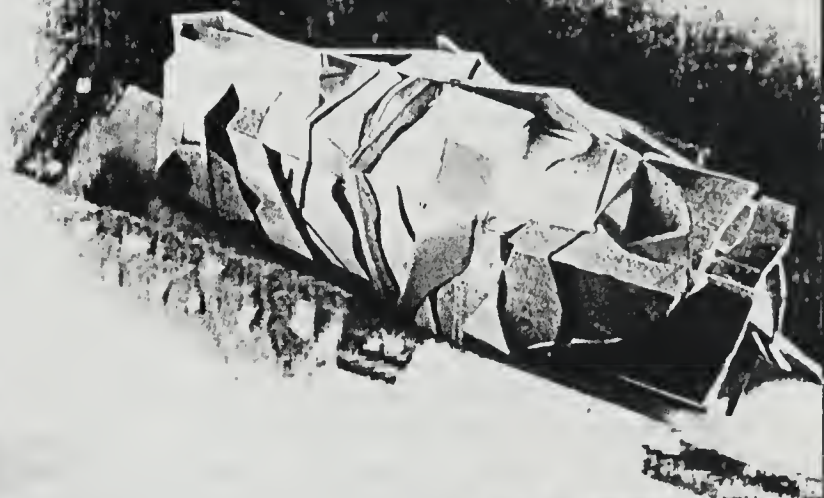


# Graz Music Theater

GRAZ, AUTRICHE,  
CONCOURS 1998

Au centre de la proposition d'Asymptote, repose une affinité entre présence physique (l'architecture) et construction éphémère (la musique). Ce jeu entre ordre naturel et objet artificiel manufacturé est accompagné par les sons et les événements qui filtrent de l'intérieur du bâtiment. Ce théâtre musical n'est pas seulement un réceptacle fonctionnel, c'est aussi une machinerie flexible, un instrument spatial et acoustique déployé à l'échelle de la ville. Les découpes, fissures et surfaces topologiques qui constituent ce projet font allusion non seulement à l'architecture des objets musicaux (touches de piano, pistons des cuivres, instruments à anche ou à cordes), mais aussi aux entités et aux relations mathématiques abstraites qui composent le son. Les articulations des façades, des toits et des ouvertures sont autant cacophoniques qu'harmoniques, résonnant à la fois avec la ville et avec les procédures créatives internes.

*At the center of the Asymptote's proposal is an affinity between physical presences (architecture) and ephemeral constructs (music). This play between natural order and manufactured artifice is accompanied by the sounds and actions that seep to and from the buildings interiority. This music theater is not only a functional container but also an adjustable apparatus, a spatial and sonic instrument deployed at the scale of the city. The cuts, fissures and topological surfaces that form this work allude not only to the architecture of musical artifacts : piano keys, brass valves, reeds, strings, but also the abstract mathematical entities and relationships that sound is formed by. The articulations of facades, roofs and fenestration are at once cacophony as they are harmonious, reverberating with both the city and the creative processes within.*







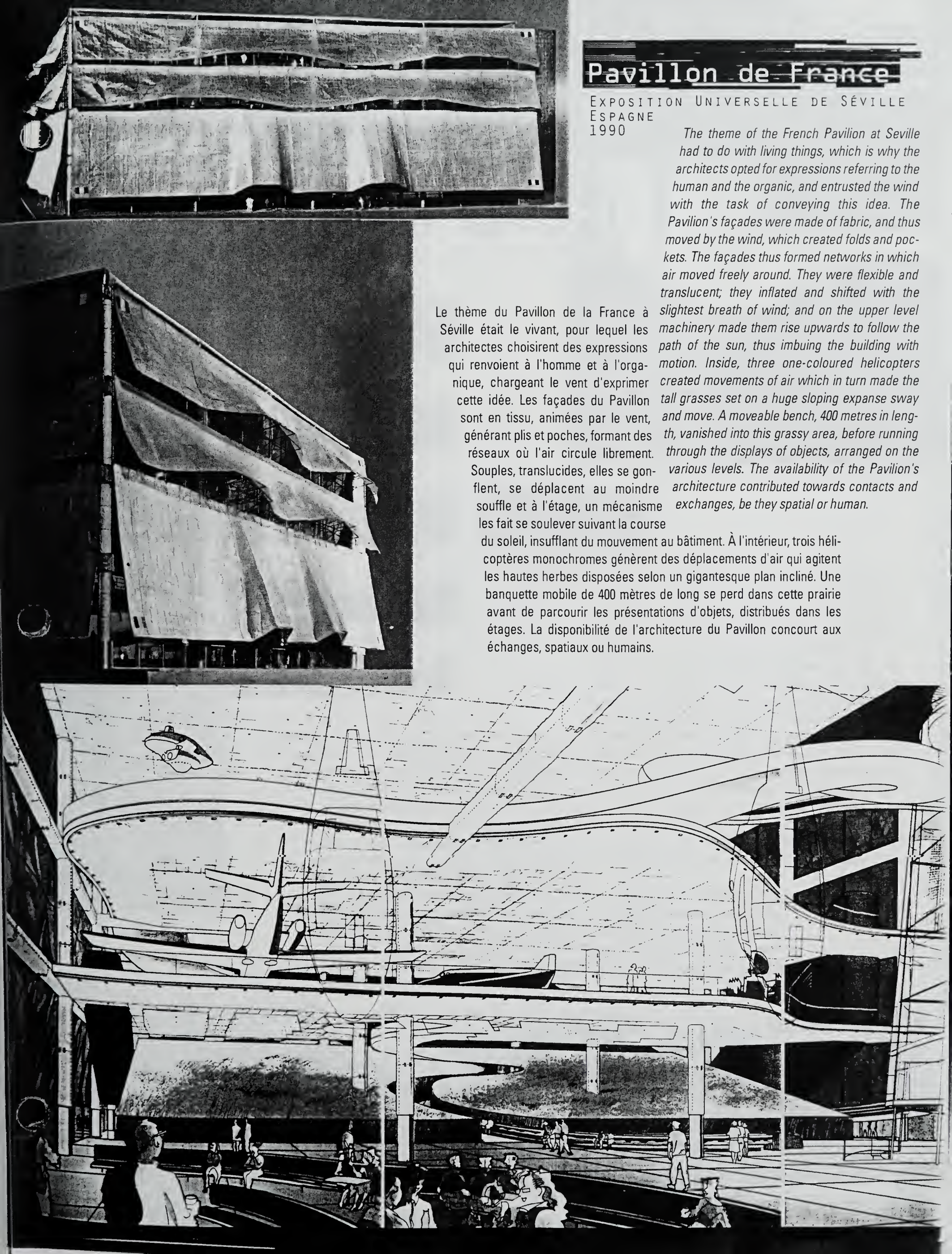


# Pavillon de France

EXPOSITION UNIVERSELLE DE SÉVILLE  
ESPAGNE  
1990

*The theme of the French Pavilion at Seville had to do with living things, which is why the architects opted for expressions referring to the human and the organic, and entrusted the wind with the task of conveying this idea. The Pavilion's façades were made of fabric, and thus moved by the wind, which created folds and pockets. The façades thus formed networks in which air moved freely around. They were flexible and translucent; they inflated and shifted with the slightest breath of wind; and on the upper level machinery made them rise upwards to follow the path of the sun, thus imbuing the building with motion. Inside, three one-coloured helicopters created movements of air which in turn made the tall grasses set on a huge sloping expanse sway and move. A moveable bench, 400 metres in length, vanished into this grassy area, before running through the displays of objects, arranged on the various levels. The availability of the Pavilion's architecture contributed towards contacts and exchanges, be they spatial or human.*

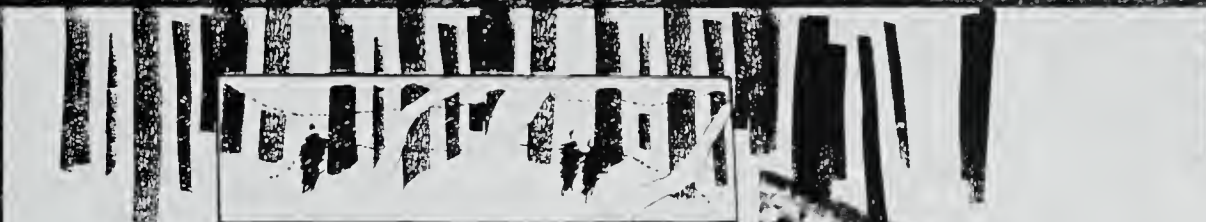
Le thème du Pavillon de la France à Séville était le vivant, pour lequel les architectes choisirent des expressions qui renvoient à l'homme et à l'organique, chargeant le vent d'exprimer cette idée. Les façades du Pavillon sont en tissu, animées par le vent, générant plis et poches, formant des réseaux où l'air circule librement. Souples, translucides, elles se gonflent, se déplacent au moindre souffle et à l'étage, un mécanisme les fait se soulever suivant la course du soleil, insufflant du mouvement au bâtiment. À l'intérieur, trois hélicoptères monochromes génèrent des déplacements d'air qui agitent les hautes herbes disposées selon un gigantesque plan incliné. Une banquette mobile de 400 mètres de long se perd dans cette prairie avant de parcourir les présentations d'objets, distribués dans les étages. La disponibilité de l'architecture du Pavillon concourt aux échanges, spatiaux ou humains.











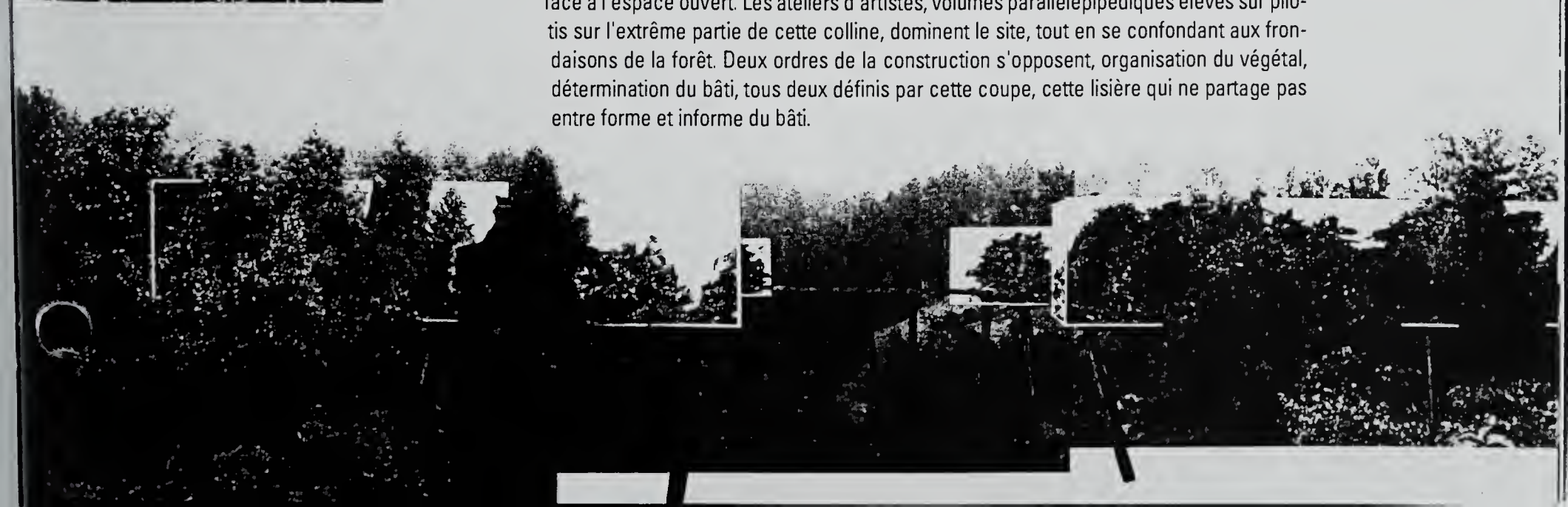
## Maïdo

ÎLE DE LA RÉUNION, FRANCE  
1995/1996

Sur l'île de la Réunion, le Fonds Régional d'Art Contemporain, s'installant dans de nouveaux locaux, devait intégrer un espace d'exposition, des réserves, une administration et des ateliers de résidence pour les artistes. À l'image du bâtiment fédérateur, Roche, DSV & Sie. P a opposé la clairière qui rejoint l'image de l'île. L'objet architectural premier est donc une vacuité, un vide géométrique, l'empreinte d'un vaste parallélépipède qui dessine le site du FRAC entaillant d'une forme mesurée la forêt.

Les différents équipements sont dispersés en lisière de forêt, leurs façades vitrées faisant face à l'espace ouvert. Les ateliers d'artistes, volumes parallélépipédiques élevés sur pilotis sur l'extrême partie de cette colline, dominant le site, tout en se confondant aux frondaisons de la forêt. Deux ordres de la construction s'opposent, organisation du végétal, détermination du bâti, tous deux définis par cette coupe, cette lisière qui ne partage pas entre forme et informe du bâti.

*On Reunion Island, the Regional Contemporary Art Collection [FRAC] moved to new premises and had to incorporate an exhibition area, storage rooms, offices, and residential studios for visiting artists. Roche, DSV & Sie. P contrasted the clearing that matches the island's image with the aspect of a unifying building. The primary architectural object is thus something vacuous, a geometric void, the mark of a huge parallelepiped which demarcates the FRAC site, cutting a modest notch in the forest. The different facilities are scattered along the edge of the forest, their glass façades looking out on to the open area. The artists' studios, cubic volumes erected on piles on the furthest part of this hill, dominate the site, but blend in with the foliage of the forest. There are two contrasting orders of construction : the organization of the flora, and the definition of the structure, both defined by this section, this forest's edge which makes no division between the form and formlessness of the building.*










## Musée-Mémorial Soweto

JOHANNESBURG, AFRIQUE DU SUD  
1997

La route de Soweto, bien plus qu'un axe traversant le township, a été le théâtre de la marche des enfants de 1976, endeuillée par la mort de l'un d'eux, Hector Peterson, enterré sur place, à l'emplacement choisi symboliquement pour le Musée-Mémorial. Afin que les recherches sur les événements liés à l'ANC se fassent sur le site même de leur déroulement, les archives du township ont été intégrées au programme du Musée-Mémorial. L'objectif était aussi d'offrir par cette construction le sol et le sous-sol à la population minière qui n'avait en charge que d'en extraire le minerai (l'or). Choissant d'exploiter la nature déjà présente sur le site et d'en conserver le dénuement face à la pierre tombale, Roche, DSV & Sie. P réalise un projet enfoui d'où émerge, parmi le Bush, des volumes transparents de verre qui trahissent la profondeur d'une nappe se jouant du relief pour abriter, sur un seul niveau, les archives, salles de conférences et d'expositions.



*The Soweto thoroughfare, which is a whole lot more than an axis running through the township, was the route of the children's march in 1976, bloodied by the death of one of the children, Hector Peterson, who was buried on the spot, at the site symbolically chosen for the Memorial Museum. So that research into events linked with the ANC can be undertaken at the actual place where they unfolded, the township archives have been incorporated within the Memorial Museum plan. Using this type of construction, the aim was thus to offer the land and the subsoil beneath it to the mining population whose sole task was to dig up the ore (gold). By opting to make use of the nature already present on the site, and to retain its stripped aspect opposite the tombstone, Roche, DSV & Sie. P came up with a buried project from which there emerged, amid the bush, transparent volumes of glass which convey the depth of a stratum that makes light of the relief, and houses the archives, lecture halls and exhibition rooms, all on just one level.*









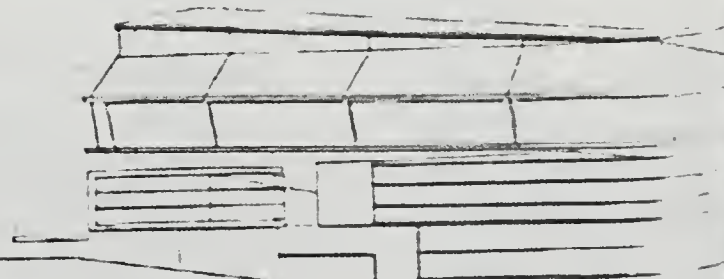
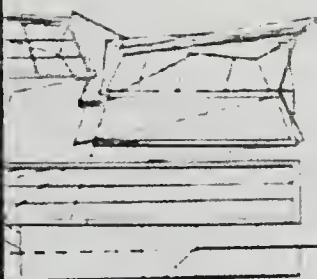
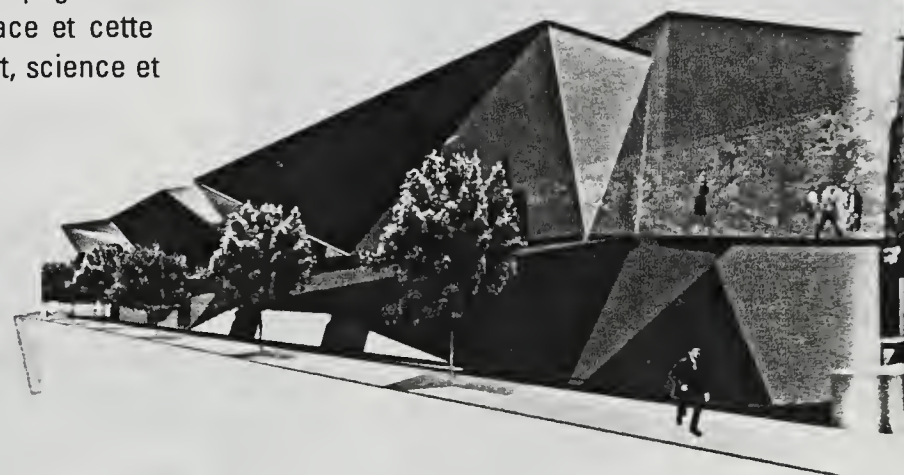
# Museum of Global Culture

GÖTEBORG, SUÈDE, 1998

In her response to this conceptual competition, Winka Dubbeldam was concerned from an architectural standpoint with the issue of "texture", interweave and integration. First and foremost, the building had to

**Dans** sa réponse à ce concours d'idée, Winka Dubbeldam s'est intéressée, d'un point de vue architectural, à la question de la "texture", de la tissure, de l'intégration. Tout d'abord, il s'agit d'intégrer le bâtiment dans son site ; non seulement celui de son implantation locale mais aussi son contexte global. Connecté aux réseaux d'information, le musée est pensé comme un point nodal dans la "toile" du monde. En équilibre entre flottement et ancrage, le projet entend également intégrer les éléments programmatiques les uns aux autres et dans leur paysage élargi. La structure du bâtiment est constituée de plusieurs plateaux entrelés et entre-tissés : niveau urbain, niveau public (accessible 24h sur 24h), niveau des collections, niveau de bureaux. L'ensemble forme une matrice, un système dynamique d'interaction programmatique. L'architecture assume ici une fonction "organismique" : aucun programme n'est exprimé en tant que tel, tous participent à un même paysage architectural. Le travail de la lumière naturelle et artificielle est conçu pour accompagner ce mouvement général de l'espace et cette synthèse recherchée entre art, science et architecture

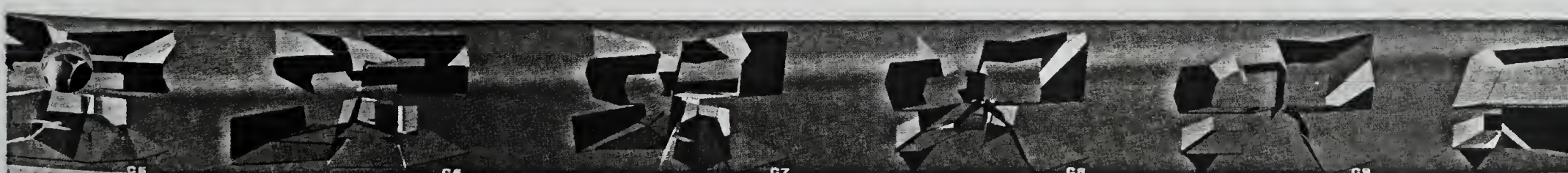
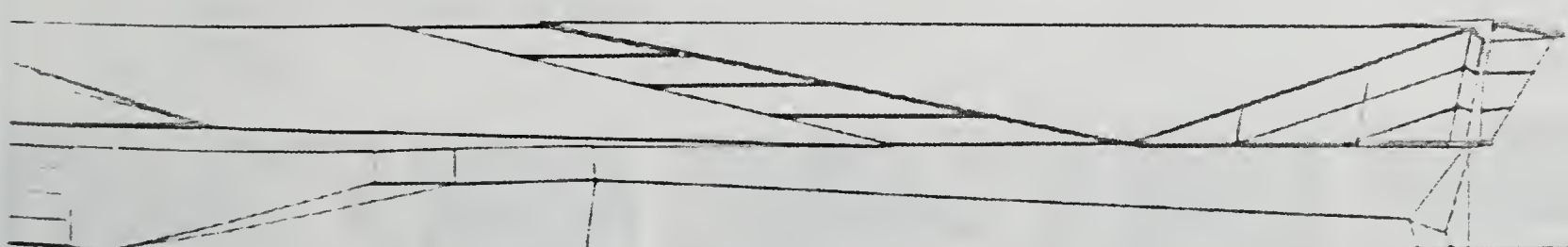
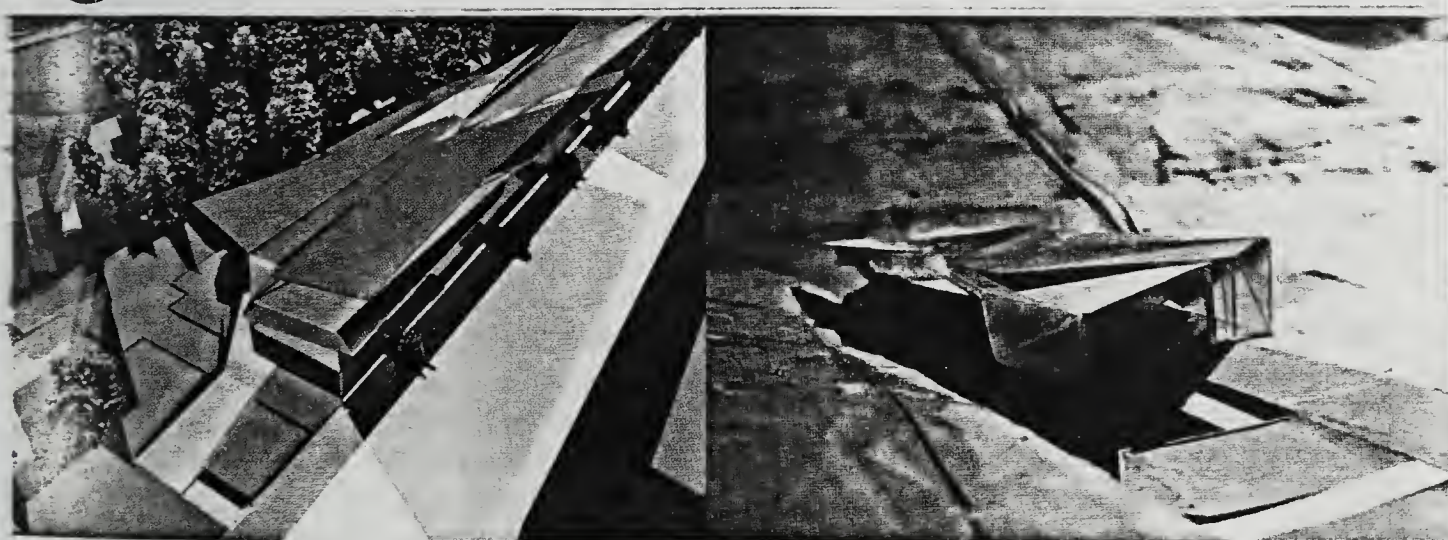
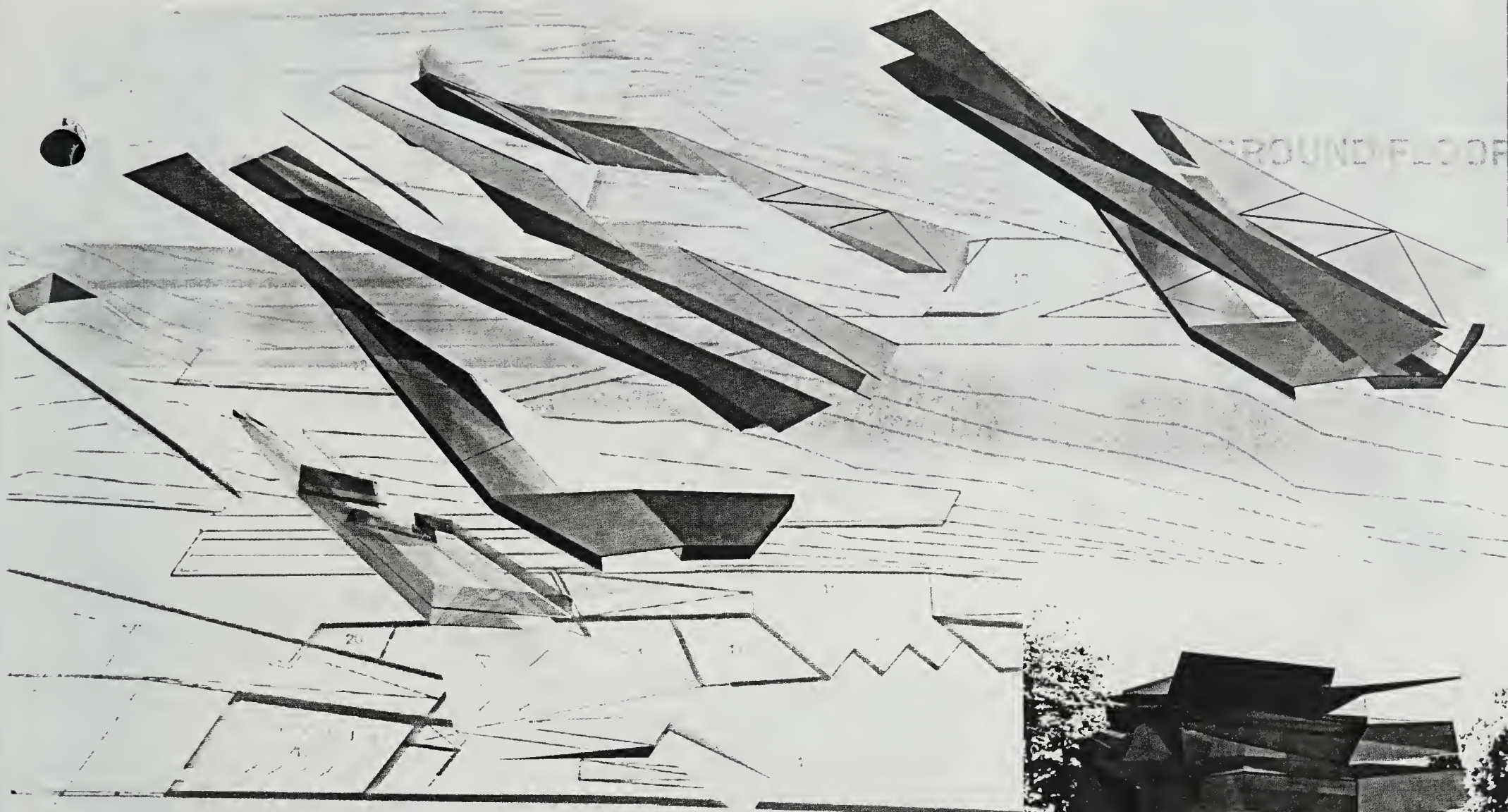
be incorporated within its site-not only the site of its local installation but also its overall setting. The museum, which is linked to information systems, was conceived as a nodal point in the world's "web". Balanced between flotation and fixedness, the project also had to incorporate the various programmatic features between themselves and in their broader landscape. The building's structure was made up of several interfolded and interwoven floors : urban level, public level (accessible on a round-the-clock basis), collections level, and administrative level. The whole formed a matrix, a dynamic system of programmatic interaction. The architecture here took on an "organismic" function : no programme was expressed as such, and all programmes were part of one and the same architectural landscape. The work of natural and artificial light was designed to complement this general movement of space, and this synthesis being sought between art, science and architecture









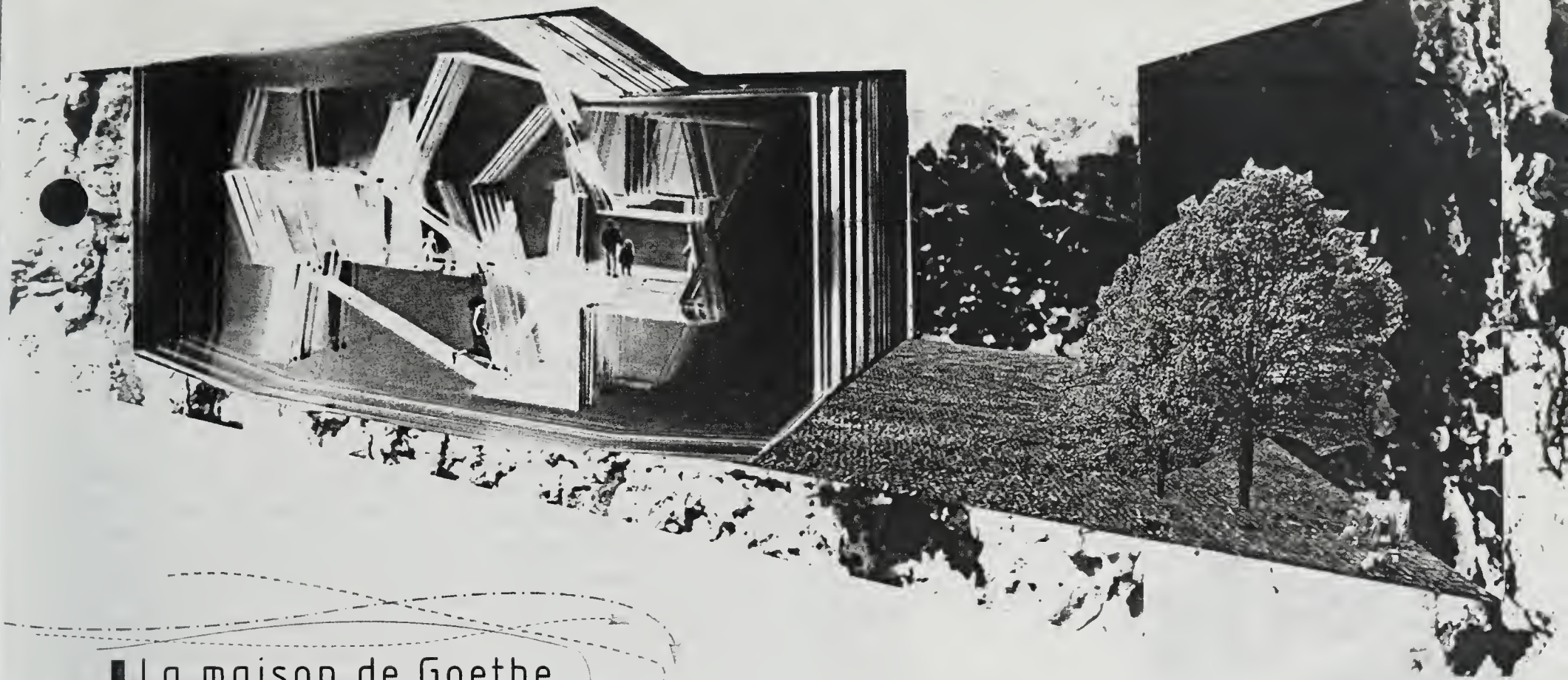


**GOTEBORG**  
SITE







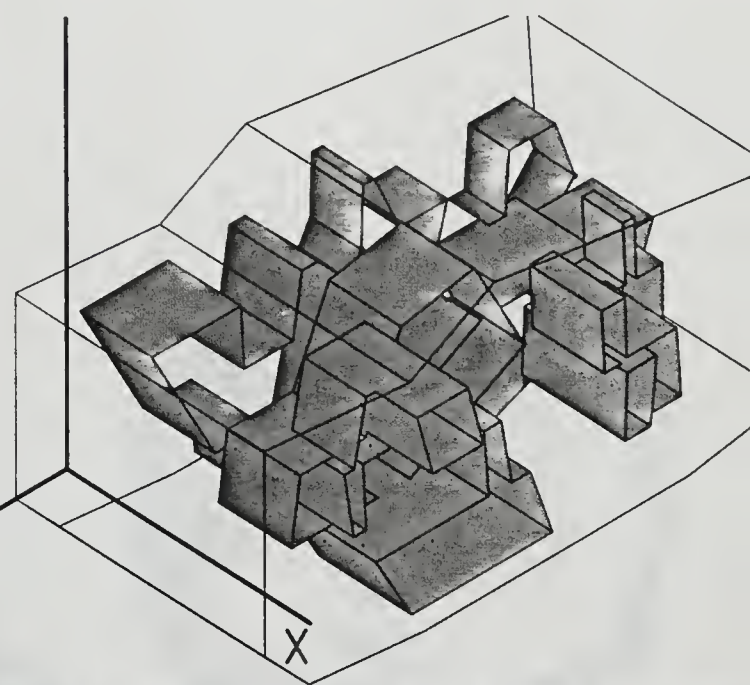


## ■ La maison de Goethe

SHINKENCHIKU-SHA, TOKYO, JAPON  
CONCOURS, 1999

**The** initial gesture in the project for Goethe's House was a formal reflection on the space of the house, not on the static shape or form of the architecture, but a study of the possible variations of the spaces of the house through transformations of form. In fact, in his work in scientific research, Goethe studied the metamorphosis of form. Conscious of the historical signification of this term, laN+, however, take Goethe's interest in changing form as a starting point whereby they might reflect on the transition of form from one shape to another. They use the action of the transition of form to define the space of the house. The building starts as a simple abstract container that distends, contracts, in continual change through human use, as a registration of human presence and desire. laN+ have sought to de-emphasize the force of gravity by eliminating the clear division between floors, ceilings and walls. The spatial continuum expresses the flux of vital forces in the house as a living organism might

**Le** projet de la Maison de Goethe est à l'origine basé sur une réflexion formelle sur l'espace de la maison, non pas comme forme architecturale statique mais à travers les variations possibles des espaces domestiques par transformations de la forme. Les architectes de laN+ ont utilisé l'intérêt que Goethe, au cours de ses recherches scientifiques, portait à la métamorphose comme point de départ de leurs réflexions sur ces transitions de la forme. Ils ont développé ces processus de transformations dans la définition de l'espace de la maison. Le bâtiment se présente ainsi comme un simple conteneur abstrait mais qui se distend, se contracte et se modifie continuellement suivant l'utilisation de l'homme, comme s'il enregistrerait sa présence et son désir. Ils ont cherché à réduire l'importance de la force de gravité en éliminant la division marquée entre planchers, plafonds et murs. Le continuum spatial exprime ainsi le flux des forces vitales de la maison, pensée elle-même comme un organisme vivant





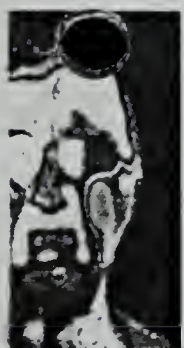
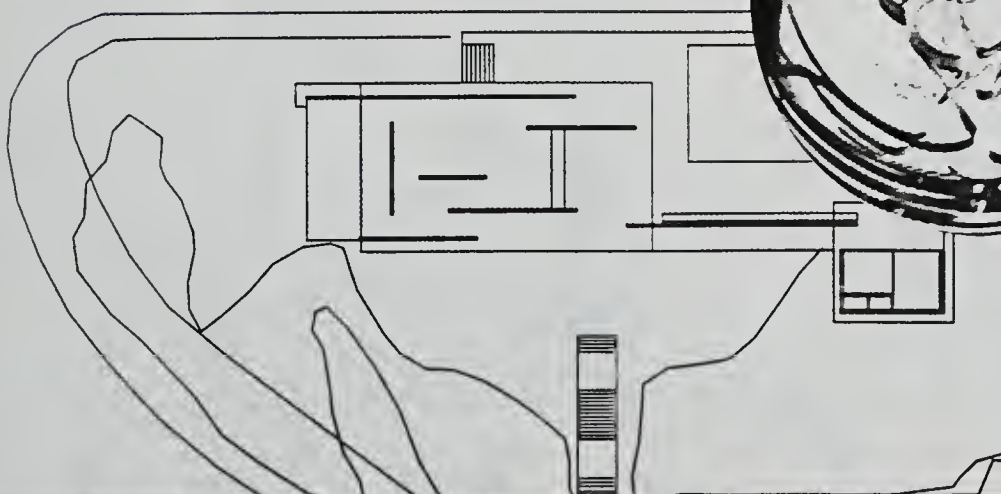
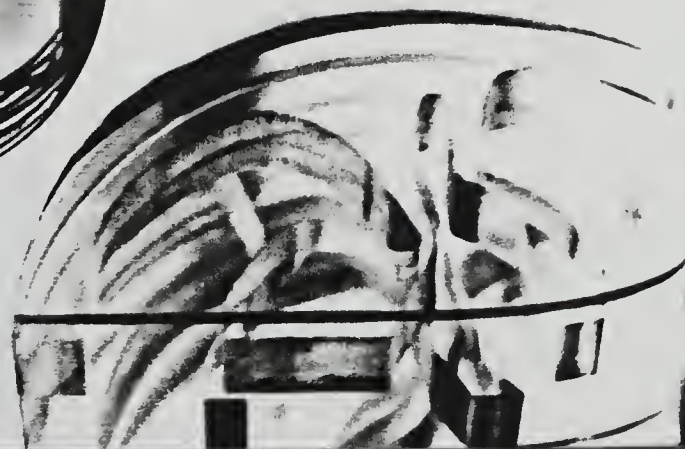
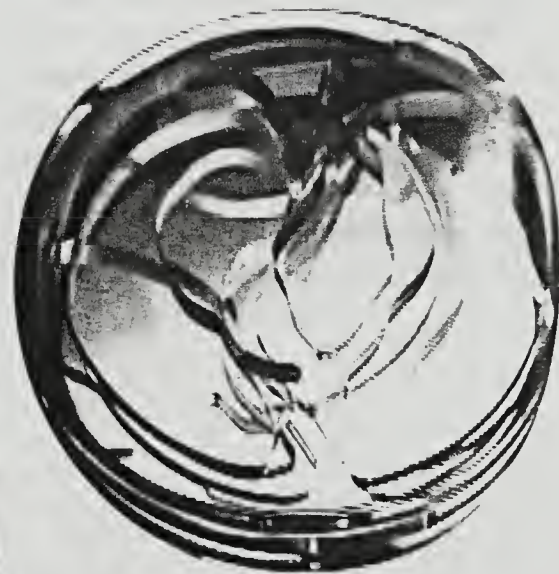
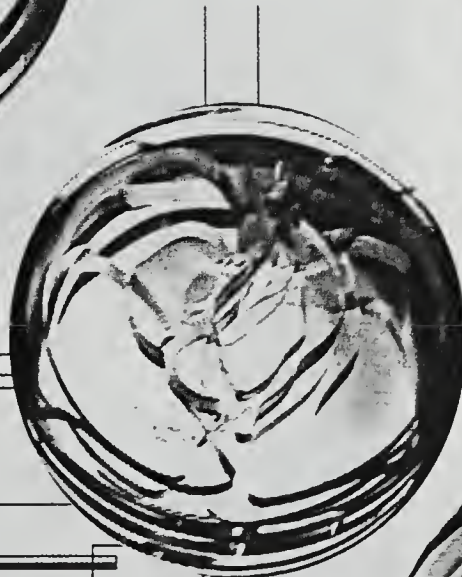
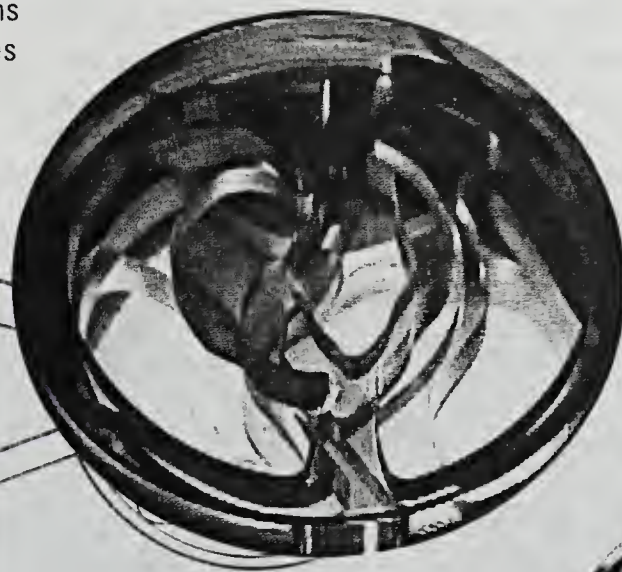


# Fondation Mies van der Rohe

BARCELONE, ESPAGNE, CONCOURS, 1998

**Dans** ce projet, laN+ a utilisé des cartes topologiques pour analyser les activités. Elles ne sont pas utilisées pour fournir des emplacements exacts pour des activités singulières ni pour distinguer des bandes horizontales d'utilisation correspondant à des étages différenciés. En fait, ces diagrammes indiquent que les zones d'activité se déploient d'un niveau à l'autre comme si leurs coordonnées de référence n'obéissaient pas à la force de gravité. Ce système de flux verticaux par lequel une activité circule dans une autre aussi bien verticalement qu'horizontalement dans une localisation non spécifique est proposé, ici, comme une métaphore à la fluidité de l'espace miesien. Le projet consiste, par conséquent, en un bâtiment à développement vertical où les activités occupent tout l'espace disponible et s'étendent dans toutes les directions. Le bâtiment est un vide empli de l'activité humaine. Le vide devient la véritable substance de cet espace dynamique, dans une dilution de la dialectique des contraires

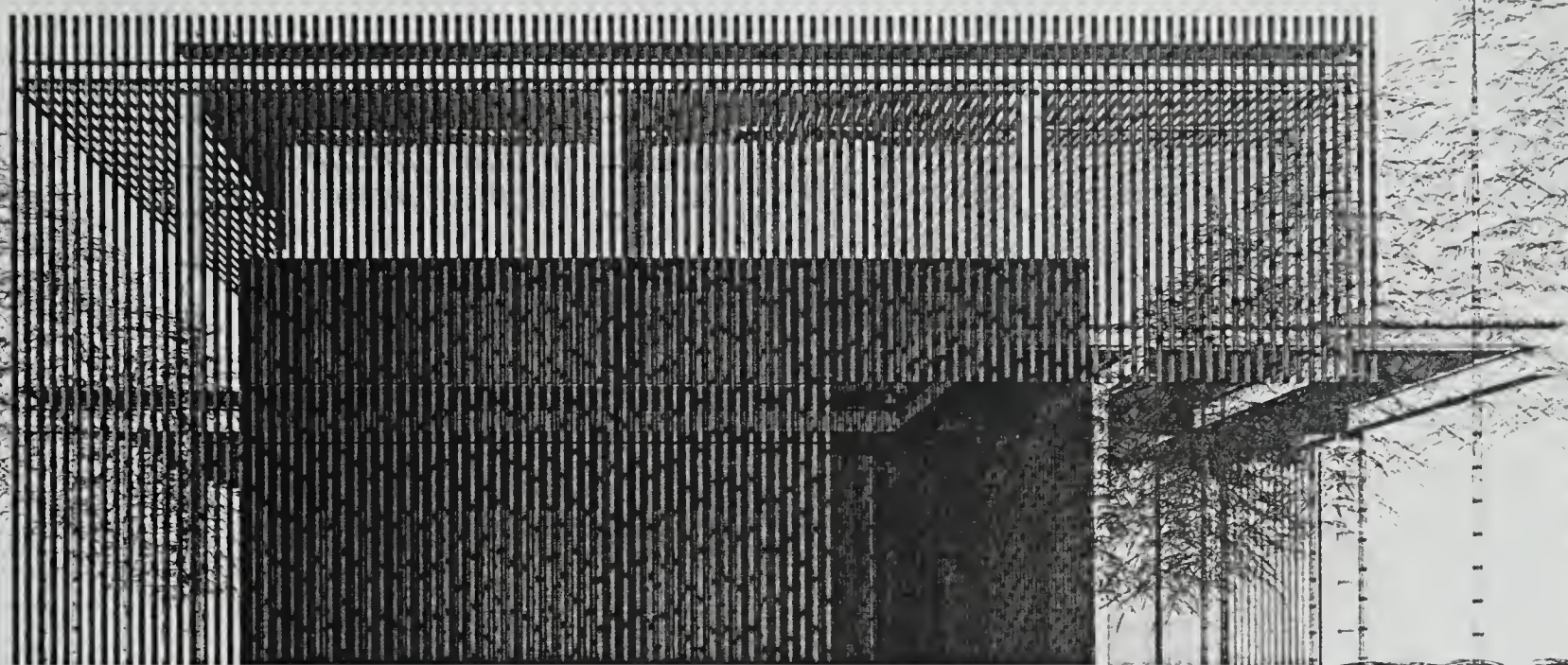
**In** this project, laN+ used topological maps to analyze activities. They are not used to provide exact locations for singular activities divided into horizontal bands of use which correspond to separate floor plans. In fact, the diagrams indicate that the activity areas flow from level to level, as if the reference coordinates do not obey the force of gravity. This flowing vertical system, where one activity flows into another vertically as well as horizontally, in a non-specific indication of spatial activities is seen as a metaphor for working in a way that follows the fluidity of Miesian space. Our project is therefore a vertically developed building where all activities are distributed throughout the entire given space and expands in all directions. The building is a void that is filled with human activity. The void becomes the real substance of the dynamic space, in a dissolution of dialectical opposites









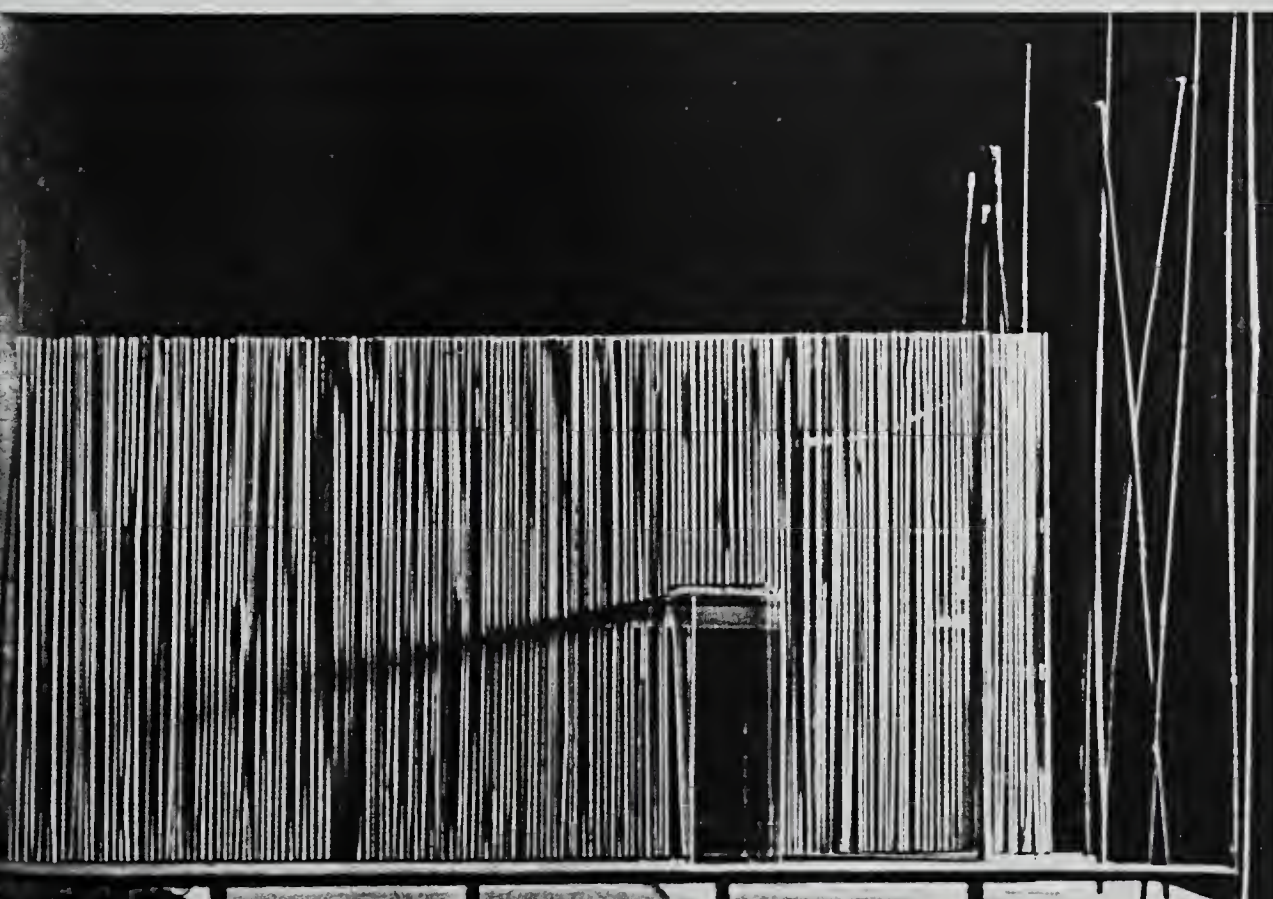


## ■ Bamboo House

JAPON, 2000

**Ce** projet de maison se propose de redécouvrir et de réactualiser l'essence de l'architecture traditionnelle japonaise, à travers l'emploi à la fois structurel et non-structurel du bambou. La principale qualité du bambou, selon Kuma, est qu'en tant que matière première, il ne nécessite aucun façonnage. De manière générale, tous les autres bois sont façonnés, d'une façon ou d'une autre, avant leur emploi comme matériau de construction. Ils le sont selon une configuration particulière, en coupe, pour devenir un morceau de bâtiment. À l'inverse, le bambou est utilisé dans sa forme d'origine. Ainsi, il est en même temps un produit et un matériau. Il est à la fois un symbole et une réalité. Ce projet s'intéresse à la disposition du matériau, en tant qu'élément, plutôt qu'à sa transformation destinée à son intégration dans une architecture. C'est une sorte de coïncidence, une exception, un cas particulier non définitif, si les branches de bambou se trouvent disposées selon un ordre dans la maison. Ces branches peuvent retrouver leur nature authentique dès que l'ordre où elles s'inscrivent s'évanouit, comme dans leur environnement naturel

**The** purpose of this project was to re-discover and re-express the true essence of Japanese architecture through bamboo as both structural and non-structural element. The reason for choosing bamboo was based on the fact that bamboo, as a piece of raw material, denies to be processed. Generally speaking, all other wooden sources are processed in one form or the other before their official usage as building material. They are processed in a certain sectional configuration to be a portion of building. In contrast to this, however, bamboo is used in a manner of original form. Therefore, bamboo is a material and a product at the same time : It is a symbol and a reality at the same time. The project talks about disposition of the material (particles) rather than processing of the material that creates a piece of architecture. It is by coincidence that the particles of bamboo are positioned with some order in this case. These particles can easily retrieve their true essence once the order is scattered around as in a natural environment









# ■ ESK House (House of Emergent Suspensions)

LE CAIRE, EGYPT, 2000

**Trois** états de suspension, définissant les aspects de la vie du client; constituent et définissent la morphologie et le comportement spatial de la maison: premièrement, en tant que cinéaste (suspensions d'incrédulité); deuxièmement, en tant qu'ingénieur de satellites (suspensions non gravitationnelles); troisièmement, en tant que joueur de water-polo (suspension physique dans l'eau). Métaphoriquement, les suspensions sont des conditions primordiales, ontologiques et cosmologiques. Leurs espaces se développent autour d'un "axe d'ascension" dans une trajectoire ascendante. Ainsi, regarder fixement des corps célestes prend naissance en un point primordial symbolique "d'émergence de l'eau". Les espaces domestiques décrivent un arc de cercle le long d'un "axe de descente", s'entrelaçant sans intersection avec l'axe d'ascension. Cet arc descendant, qui relie les chambres à coucher à l'espace d'habitation, est orienté vers le plateau inférieur du terrain. Une membrane contient et porte les éléments constitutifs de la maison. Elle est suspendue à flanc de coteau, d'un côté, pour provoquer un sentiment d'instabilité et bercée, de l'autre côté, par les lignes de niveau continues pour évoquer un sentiment de confort et de stabilité.

**Three** states of suspension, defining aspects of the client's life; constitute and define the morphologies and spatial behavior of the house: first, as a Filmmaker (suspensions of disbelief); secondly, as a Satellite Engineer (non-gravitational suspensions); thirdly, as a Water Polo Player (physical suspension in water). Metaphorically, the suspensions are the Primordial, Ontological, and Cosmological conditions. Their spaces emerge around an "Axis of Ascent" in an upward trajectory. Thus, gazing onto celestial bodies originates at a symbolic primordial point of "emergence from water". The domestic spaces are arcing along an "Axis of Descent", overlapping, but not intersecting, with the axis of ascent. It is a descending arc connecting the sleeping quarters with the living area pointing towards the lower plateau of the land. A vessel membrane contains and carries the house components. It is suspended on the hillside to provoke a sense of instability on one side, while it is cradled by the continuous contours, on the other, to evoke a sense of comfort and stability.

